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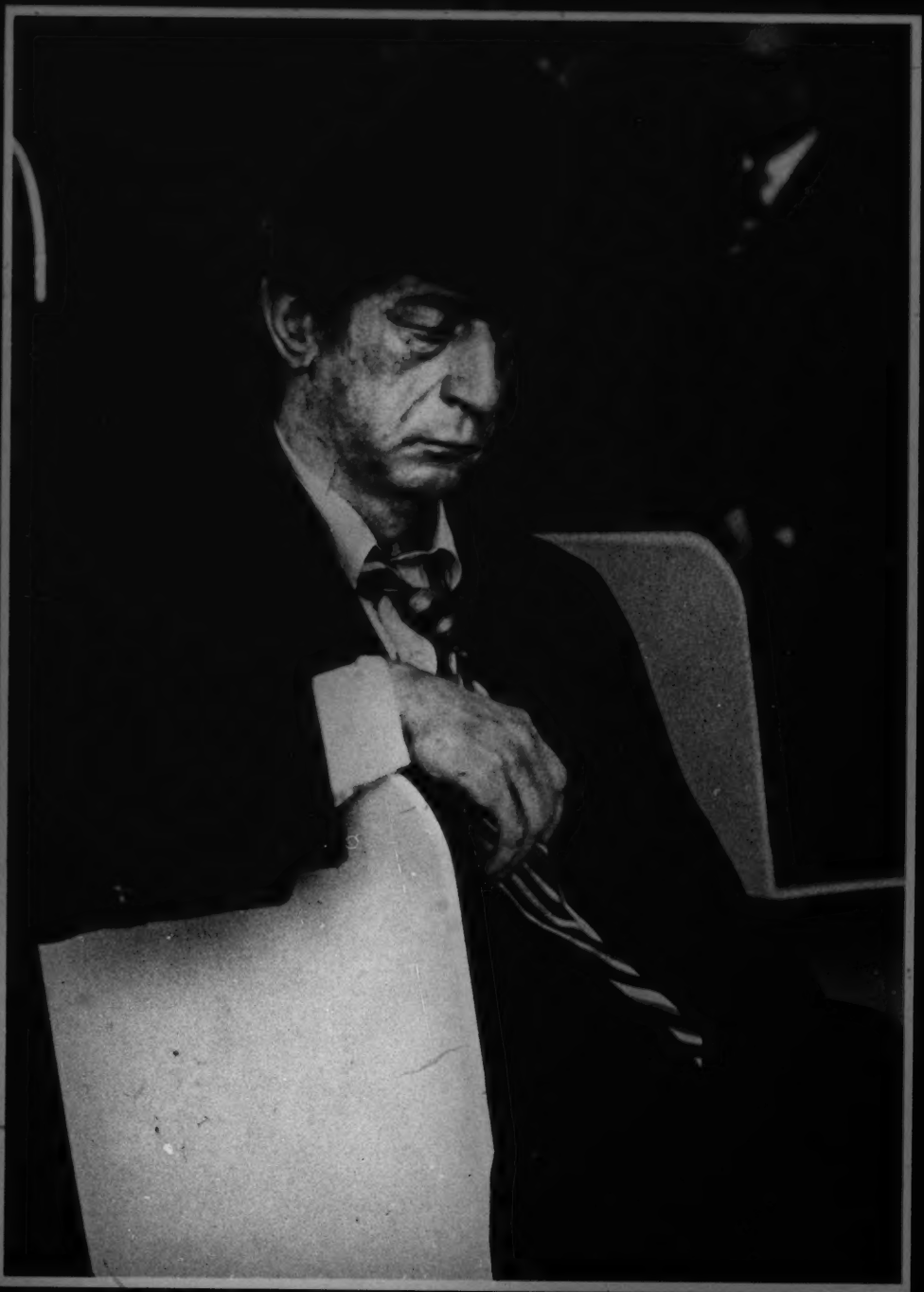
General



PHASES OF NEW REALISM

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JANUARY 20-FEBRUARY 20, 1972

LOWE ART MUSEUM

UNIVERSITY OF MIAMI

MUSEUM HOURS: Monday through Friday, 12 noon to 5 p.m. Offices open 8:30 a.m. to 5 p.m., Monday through Friday.

ADMISSION FREE: Guided tours by volunteer docents are available. Please call ten days in advance.

MUSEUM STAFF: John J. Baratte, Director; Paul E. Thompson, Assistant Director; Ms. Carol Hotchkiss, Registrar; Mrs. Sandra Fahy, Administrative Assistant; Mrs. Christine Cahill, Museum Secretary; Mrs. Lauren Rubin, Clerk-Typist; Miss Alison Burrus, Receptionist; Elliott Stringer, Building Superintendent; Gerald Hannon, Installation Engineer.

INFORMATION: Telephone 305—284-3535. The Lowe Art Museum, University of Miami, 1301 Miller Drive, Coral Gables, Florida 33146.

The Beaux Arts, the Friends of Art, and General Membership fees provide a major portion of the funds necessary to support Lowe Art Museum exhibitions.

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Sizes indicated—height precedes width.

COVER: Duane Hanson: *Another Day;* mixed media, life size. Collection Mr. Melvin Kaufman. Photo by Rosette Vojdany.

Many works in this exhibition are for sale. Please ask at the desk for prices.

Introduction

"Painting is one of the ways in which an age expresses its ideas of what is real. Painters have not always used these words to describe what they thought they were doing, but that is one of the things they have always done."*

I think the late Virgil Barker, Director of the Lowe several years ago, would stick to this statement today and, in fact, be quite excited about this exhibition and the strong trend of New Realism. Its production and acceptance have spread phenomenally; our staff was not prepared for the nearly overwhelming response that resulted from our initial inquiries among artists, galleries, and other museums. One interesting aspect we discovered is that no geographical limitations exist. New Realism is not a New York school, it is not predominantly West Coast, or Mid-American. We were happy to discover several good New Realist artists in the Miami area. And the European art market, particularly in Germany, is bustling with trade of New Realist works. This is a major art movement.

Barker also spoke of the gradual move from the "realism" of William Michael Harnett into Hans Hofmann's "action painting" and Mark Rothko's "coloristic purism." The evolution from obedience to what one saw into the construction of a more complete experience, a painting closer to reality, was eloquently expressed. Well, here we are again, paying obeisance to what we see. But there is a world of difference between Harnett's *trompe-l'oeil*, carefully structured still lifes and Don Eddy's highly descriptive renderings of automobiles.

No, we have not turned full circle in our thinking. But New Realist artists *are* expressing their idea(s) of what is real; and our 1971 reality is not the same as that of the '90s—nor of the '30s or '50s, for that matter. A New Realist work will confront, not make one feel safe, even though a tendency exists to ooh and aah at the control exercised over the medium, just as our grandfathers gaped over Harnett. The viewer isn't secure with New Realism's subject matter, first of all. Not because the picture is unrecognizable—to the contrary, one of the threads of consistency running through New Realist work is a portrayal of today's plastic commonness: storefronts and auto bumpers, subways and city aerial views, calendar nudes and paintings of other paintings. Also, what at an earlier time would have been called "bad" composition today works toward this feeling of uneasiness; it is simply a new type of composition, contrived to push the usual into the unusual. Of course, this forces the viewer to take a fresh look. There is nothing untraditional about such an approach to making a work of art. What *is* new is that we, the art public, are ready for it.

Part of the reason we can accept radical compositional cropping is our steady exposure to twenty years of television. The TV picture does not block out other experiences such as noise, smell, and touch—and, importantly, it does not exclude a larger visual dimension, as does a movie theatre. So we are quite used to seeing an out-of-scale and extremely limited segment of a "real" situation compounded by extraneous and usually irrelevant stimuli. The New Realist artist knows this. He is the product of the same societal training, which has not been *through* television, but *because* of it. In the medium has been the message.

Another salient aspect of New Realism is the cool look taken at subject matter, whatever it might be. Who can rhapsodize over Robert Bechtle's *Towel Dispenser*? Or Roger Lang's inedible *Falling Out Pie*? And what is so exciting about postcard *Sky Harbor, Phoenix*, by Noel Mahaffey? As works of art, yes; as subject matter, no. The works seldom shout. They remain emotionally quiet, but time-bomb quiet. It is as if the least body turn, or a keying-up of color, might force the explosion. Whether we like it or not, we keep our cool, because the artist has manipulated our experience so that we must.

But New Realism is not a locked-in style. With all its power, Alfred Leslie's self-portrait is anything but a cool look, though it certainly is a detached one. (As an aside, the influence of underground cartoonists such as R. Crumb in this and other works can be considered.) Humor plays a role in this painting, in the calendar nudes of Mel Ramos, and with other artists. A twinge of nostalgia creeps in occasionally, too, as with Philip Ward's ceramic table and memorabilia.

A large number of New Realist artists work in series. The style permits and almost asks to be treated so. Serialization can occur in one work or among several; it is the repeating of formal themes within the same conceptual parameters. Witness James Schietinger's *Blue Reflection Series* and Ron Kleeman's four variations. Although every work of art is a serialization when considered as a problem-solving situation, each time a theme is consciously varied the piece becomes a new work of art, not merely a copy. That is why we can look at Martin Hoffman's triptych and see (1) an overall formal problem; (2) a problem in the left panel; (3) a problem in the center panel; and (4) a problem in the right panel. This, of course, is glaringly oversimplified and stated only to make the point. Hoffman has controlled certain factors by using the same model, the same colors, and similar-sized canvases, but has altered the position of the figure in each. An enormous set of problems results. Every artist sets up problems; the degree to which he successfully solves them is the prime measure of his intellectual depth and, secondarily, his technical ability. As viewers, all of us are familiar

with the subjects of New Realism to some extent; therefore, the artist must begin with a serious problem: how to control the work so that, in Barker's words, a new reality is revealed. No small situation. (Obviously, this brief essay presupposes the artists' attempt to communicate with the viewer.)

It is significant that New Realist artists have adopted the airbrush. Formerly the sole province of the advertising artist, this facile device fits New Realism both from a philosophical viewpoint and as a time-saving tool. It has freed the artist previously hamstrung by time; yet the airbrush cannot be considered a shortcut, because it, too, requires mastering. While it is true that a rapid rendering of ideas, and with more versatility, is possible, the strongest impact of the airbrush has been on subject matter. No longer must the artist choose subjects because of their nobility of purpose or form, as the enormous amount of time involved in making a painting (by traditional methods) once demanded. The most common item will do. Even those painters who prefer the brush have altered their subjects.

The airbrush has made possible an almost photographic reproduction. Accordingly, for these artists, at least, the stigma of working from photographs or projecting slides onto the canvas has been overcome. Thus a Ben Schonzeit or Wayne Timm painting. Duane Hanson and other sculptors carry exact reproduction to another extreme. Hanson makes plaster casts from live models, then casts those in fiberglass which he "decorates" to achieve a degree of reality that is astounding. His *Another Day* is without question one of the strongest pieces in this show.

This photographic aspect is but one of the three main phases of New Realism. The second is evidenced by the painterly style. Philip Pearlstein has brushed on paint in a "painterly" manner for many years and can rightly be called one of the forerunners in this vein. The third phase might be called fantasy-realism. Here the subject serves as a departure point. Curtis C. Hoard's *Gun for Spring Shooting*, a claywork, is such a piece. Jerry Uelsmann's photography, though quite different in other respects, also falls within that somewhat inadequate term.

Now, before being lynched for that worst of all sins, the pigeonholing of art styles, we emphasize our awareness that many pieces in this show overlap these three phases. Also, this kind of description never made an artist do anything he didn't want to do anyway, so it is relatively harmless as an artistic influence. We hope it does serve, however, to help the viewer who might be puzzled by this almost sudden shift of the art world from the minimal and conceptual approaches so talked about in recent years.

Don't forget those two still-strong movements when you look at New Realism; but better still, remember Pop Art. Pop was certainly the closest in ideology and iconography of all New Realism's predecessors. Such influences will always occur, because artists will never stop talking to artists or stay away from exhibitions, on one hand, and on the other, no artist can escape his time. The continuum will exist, providing food for critics and art historians. It is a mistake, however, to say that any art movement is solely the result of an earlier movement or movements. The artist responds to his time.

So you, the viewer, are in effect looking at yourself in this exhibition. It is an interesting juxtaposition. What do you see?

John J. Baratte,
Director

Paul E. Thompson,
Assistant Director

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*Virgil Barker, *From Realism to Reality in Recent American Painting* (Lincoln: University of Nebraska Press), 1959.

Exhibition

1 **Robert Arneson:** *Brick Edition,* 1970, celadon glazed porcelain, 9" x 4" x 13". Hansen-Fuller Gallery, San Francisco.

2 ———: *Last Slice of Pie,* 1971, china painted whiteware, 7" x 9" x 15". Hansen-Fuller Gallery, San Francisco.

3 **Jack Beal:** *Untitled,* 1968, charcoal, 19¾" x 25⅝". Museum of Modern Art, New York. D. S. & R. H. Gottesman Foundation Fund.

4 ———: *Sondra and Table #1,* 1970, oil/canvas, 66" x 76". Allan Frumkin Gallery, Inc., New York.

5 **Robert Bechtle:** *Towel Dispenser,* 1970, oil/canvas, 45" x 55". O. K. Harris Gallery, New York.

6 **William Beckman:** *Box,* 1971, mixed media, 14"h. Allan Stone Gallery, New York.

7 **Richard Bernstein:** *Samaras at Pace,* 1971, acrylic/canvas, 40" x 40". French & Company, Inc., New York.

8 ———: *Warhol at the Whitney,* 1971, acrylic/canvas, 70" x 70". French & Company, Inc., New York.

9 **Robert Birmelin:** *Maine Coast with Figures,* 1971, acrylic/canvas, 48" x 48". Terry Dintenfass, Inc., New York.

10 **Tom Blackwell:** *Rainbow 74 Harley-Davidson Sportster,* 1969-70, oil/canvas, 96" x 72". Bernard Danenberg Contemporaries, New York.

11 **Colleen Browning:** *Lava Beach,* no date, oil/canvas, 18½" x 25". Kennedy Galleries, Inc., New York.

12 **Jill Cannaday:** *The Sibyl,* 1971, oil/canvas, 48" x 40". Collection of the artist.

13 ———: *The Sentinel,* 1971, oil/board, 48" x 48". Collection of the artist.

14 **Pete Christman:** *Moth,* 1970, acrylic/board, 64" x 48". Collection of the artist.

15 ———: *We Like to Call This One Rebellious Youth,* 1971, acrylic/board, 64" x 48". Collection of the artist.

16 **John Clem Clarke:** *Single Bather (Oversized Sandra),* 1971, oil/canvas, 72" x 42". O. K. Harris Gallery, New York.

17 **Allan D'Arcangelo:** *Day and Night,* 1970, multiple sculpture, #16/100, 12" x 24". Collection of Miami-Dade Junior College, South Campus.

18 **George Deem:** *Eight Women,* 1967, oil/canvas, 50" x 40". Allan Stone Gallery, New York.

19 **Jillian Denby:** *Two Men in Tights,* 1969, oil/canvas, 39" x 39". Collection of the artist.

20 **Jack Earl:** *Do You Love Me, Yes I Love You. Hold This,* 1971, ceramic, 18" x 18". Collection of the artist.

21 **Robert Ebendorf:** *Four Portable Souls. No Deposit, No Return,* no date, found objects, silver, gold, 3" x 2⅜". Collection of the artist.

22 ———: *Crystal Blue Persuasion,* no date, found objects, silver, gold, 3⅝" x 3". Collection of the artist.

23 ———: *You're in the Pepsi Generation,* no date, found objects, silver, gold, 3⅝" x 3¼". Collection of the artist.

24 ———: *God, Mother and Apple Pie,* no date, found objects, silver, gold, 3½" x 3⅛" Collection of the artist.

25 **Don Eddy:** *BMW Showroom II,* 1971, acrylic/canvas, 66" x 66". French & Company, Inc., New York.

26 ———: *Wrecking Yard V,* 1971, acrylic/canvas, 66" x 66". French & Company, Inc., New York.

27 ———: *Private Parking VII,* 1971, acrylic/canvas, 48" x 66". French & Company, Inc., New York.

28 **Richard Estes:** *Ticket Window,* 1969, oil/canvas, 20½" x 30". Allan Stone Gallery, New York.

29 **Janet Fish:** *Honey Jars,* 1970, oil/canvas, 67" x 54". Collection of the artist.

30 **Audrey Flack:** *Notre Dame Amiens,* 1971, oil/canvas, 66" x 46". French & Company, Inc., New York.

31 ———: *Siena Cathedral,* 1971, oil/canvas, 66" x 46". French & Company, Inc., New York.

32 ———: *Michelangelo's David,* 1971, oil/canvas, 66" x 46". French & Company, Inc., New York.

33 **David Gilhooly:** *Pygmy Yorkshire Boar,* 1971, white earthenware, 12" x 25". Collection of the artist.

34 ———: *First Frog on the Moon,* 1970, ceramic, 13" h. Allan Stone Gallery, New York.

35 **Ralph Goings:** *Sacramento—Camellia Capital,* 1971, oil/canvas, 60" x 85". O. K. Harris Gallery, New York.

36 **Juan Gonzales:** *47th Street Grass,* 1970, acrylic/canvas, 96" x 60". Allan Stone Gallery, New York.

37 ———: *Pink Territory,* 1970, acrylic/canvas, 84" x 96", 84" x 31". Allan Stone Gallery, New York.

38 **Sidney Goodman:** *Barbecue,* 1970, oil/canvas, 70" x 43". Terry Dintenfass, Inc., New York.

39 **H. N. Han:** *Statue of Liberty,* 1971, acrylic/canvas, 60" x 40". O. K. Harris Gallery, New York.

40 **Duane Hanson:** *Another Day,* no date, mixed media, 72"h. Private collection of Mr. Melvin Kaufman.

41 **John David Hawver:** *Control 4V3D 875,* 1971, oil/canvas, 36" x 36". Collection of the artist.

42 **Joseph Hirsch:** *Manscape,* 1970, polymer/canvas, 30" x 36". Forum Gallery, New York.

43 ———: *Storm,* 1970-71, polymer/canvas, 39" diameter. Forum Gallery, New York.

44 **Curtis C. Hoard:** *Compromising Shooter,* 1971, ceramic, 15" x 16" x 7". Collection of the artist.

45 ———: *Gun for Spring Shooting,* 1971, ceramic, 15" x 16" x 7". Collection of the artist.

46 Martin Hoffman: *The Maiden Voyage Trinity,* 1971, acrylic canvas, 72" x 292". Collection of the artist.

47 Ron Kleeman: *Collages: Red Light, Yellow Light 1, Yellow Light 2, Yellow Light 3,* 1971, mixed media, 48" x 48" each. French & Company, Inc., New York.

48 ———: *Green Light,* 1971, acrylic/canvas, 48" x 48". French & Company, Inc., New York.

49 ———: *UPS the Parcel No. 2 Lift and Separate,* 1971, acrylic/canvas, 36" x 36". French & Company, Inc., New York.

50 Frances Kuehn: *Verna,* 1971, oil/canvas, 50" x 90". Collection of the artist.

51 Roger Lang: *Restored Pie and Plate,* July 1971, glazed earthenware, 10" diameter. Collection of the artist.

52 ———: *Falling out Pie,* 1971, glazed earthenware, 10" diameter. Collection of the artist.

53 Anthony Lent: *Devil Doll,* no date, silver, gold, agate, ivory, 4½"h. Collection of the artist.

54 Alfred Leslie: *Alfred Leslie,* 1970, oil/canvas, 108" x 72". Layton Art Gallery Collection, Milwaukee Art Center.

55 Austin Lowery: *See Page 20 (From the Little Missionary Series),* 1971, photoscreen print, 30" x 40". Collection of the artist.

56 ———: *This Property Unsafe,* 1971, photoscreen print, 18" x 24". Collection of the artist.

57 Richard McLean: *Still Life with Black Jockey,* 1969, oil/canvas, 59" x 59". Collection of the Whitney Museum of American Art, New York.

58 Noel Mahaffey: *Sky Harbor, Phoenix,* 1971, acrylic/canvas, 60" x 72". Collection of the artist.

59 John Mandel: *Ontological Prophylaxis,* 1971, acrylic/canvas, 78" x 78". Max Hutchinson Gallery, New York.

60 ———: *Untitled,* 1971, acrylic/canvas, 78" x 78". Max Hutchinson Gallery, New York.

61 Marisol: *Fished,* no date, multiple sculpture, #4/75, 10½" x 17½". Collection of Miami-Dade Junior College, South Campus.

62 Michael Mazur: *Chair and Table (Floor Screen in Two Panels),* 1969-70, acrylic/canvas, 70" x 43". Terry Dintenfass, Inc., New York.

63 ———: *View Into Broadway,* 1971, pencil drawing, 40½" x 26". Terry Dintenfass, Inc., New York.

64 Willard Midgette: *A. F., Showing Doorway with Model,* 1971, oil/canvas, 84" x 48". Allan Frumkin Gallery, Inc., New York.

65 Jack Mims: *Self Portrait(s) with Susan, My Wife,* 1971, acrylic/canvas, 108" x 84". Collection of the artist.

66 ———: *Nude on my Blue Couch,* 1971, acrylic/canvas, 78" x 78". Collection of the artist.

67 Malcolm Morley: *Two People on the Beach,* 1971, oil/canvas, 72" x 72". Collection of Frances and Sydney Lewis.

68 Joseph F. Nicastri: *Sensual Nude,* Series #1, 1971, drawing, 25¼" x 37⅛". Collection of the artist.

69 ———: *A Break in the Wall,* 1971, drawing, 25¼" x 37⅛". Collection of the artist.

70 Claes Oldenberg: *Soft Drum Set,* no date, multiple sculpture, #61/200, 12" x 20". Collection of Miami-Dade Junior College, South Campus.

71 Jon Palmer: *Belly,* 1969, fiberglass over foam, 7" x 13½" x 9½". Bernard Danenberg Contemporaries, New York.

72 ———: *Bra #15,* 1971, fiberglass over foam, 47½" x 14¾". Bernard Danenberg Contemporaries, New York.

73 David Parrish: *Motorcycle IV,* 1968, oil/canvas, 50" x 50". French & Company, Inc., New York.

74 ———: *Dwarf with Balloons,* 1968, oil/canvas, 60" x 52". French & Company, Inc., New York.

75 Philip Pearlstein: *Portrait of William,* 1967, oil/canvas, 44" x 36". Allan Frumkin Gallery, Inc., New York.

76 Al Pounders: *Susie's Gown as Mlle. Coulmier in Marat/Sade with Delacroix's "Freedom Leading the People,"* 1970, oil/canvas, 29" x 33". French & Company, Inc., New York.

77 ———: *Flying Tuxedo,* 1971, oil/canvas, 48" diameter. French & Company, Inc., New York.

78 Joseph Raffael: *Eagle,* 1971, oil/canvas, 60" x 60". Reese Palley Gallery, New York.

79 Mel Ramos: *Elephant Seal,* 1970-71, oil/canvas, 70" x 80". French & Company, Inc., New York.

80 ———: *Red Fox,* 1971, oil/canvas, 52" x 60". French & Company, Inc., New York.

81 ———: *Orangutan,* 1971, oil/canvas, 70" x 50". French & Company, Inc., New York.

82 John Salt: *Arrested Vehicle with Crushed Roof,* 1971, oil/canvas, 46½" x 70½". O. K. Harris Gallery, New York.

83 James Schietinger: *Blue Reflection Series,* 1971, ceramic phototransfer and silver luster, 12"h. Collection of the artist.

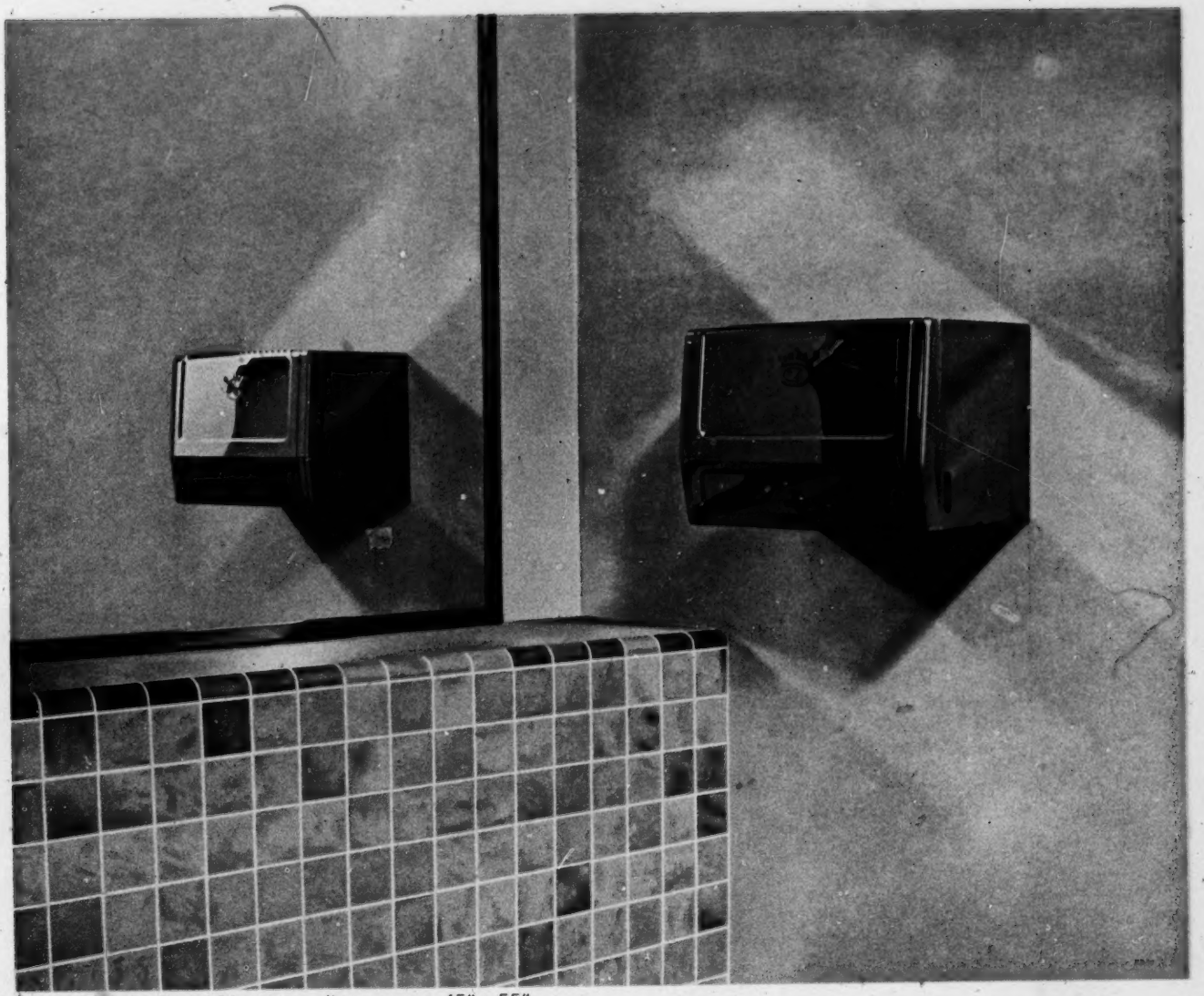
84 Ben Schonzeit: *Brighton Boats Blue Boy,* 1971, acrylic/canvas, 72" x 84". French & Company, Inc., New York.

85 ———: *Rhubarb and Hats,* 1970, acrylic/canvas, 42" x 54". French & Company, Inc., New York.

86 ———: *Figurines,* 1970, acrylic/canvas, 42" x 54". French & Company, Inc., New York.

87 Robert Sederstrom: *Mason Jar #1,* 1971, stoneware, 10"h. Collection of the artist.

88 ———: *Ball Jar #1,* 1971, stoneware, 10"h. Collection of the artist.



Robert Bechtle: *Towel Dispenser*, oil on canvas, 45".x 55".

89 **Richard Shaw:** *Closet,* 1969, mixed media, 30″h. Quay Gallery, San Francisco.

90 ———: *Attic on Cow's Legs,* 1968, mixed media, 48″h. Quay Gallery, San Francisco.

91 **Bill Stewart:** *Happy Bear Duck House with Birds,* 1971, earthenware with underglaze and decals, 42″h. Collection of the artist.

92 ———: *Happy Santa Duck House,* 1971, earthenware with underglaze and decals, 40″h. Collection of the artist.

93 **Wayne Timm:** *Yard Bird,* 1971, acrylic/canvas, 40″ x 50″. Collection of the artist.

94 ———: *Sunday Afternoon,* 1971, acrylic/canvas, 40″ x 50″ Collection of the artist.

95 ———: *White Christmas,* 1971, acrylic/canvas, 50″ x 40″. Collection of the artist.

96 **Jerry N. Uelsmann:** *Untitled,* 1971, photograph, 13½″ x 10″. Collection of the artist.

97 ———: *Untitled,* 1971, photograph, 13½″ x 10″. Collection of the artist.

98 **Louis Ulman:** *Clowns #1,* 1971, oil/canvas, 72″ x 48″. Collection of the artist.

99 ———: *Live on Stage,* 1970, oil/canvas, 72″ x 48″. Collection of the Lowe Art Museum, Miami.

100 **Chris Unterseher:** *Dunce Bookends,* 1969, ceramic, 8″h. Allan Stone Gallery, New York.

101 **Peter Vanden Berge:** *Squash,* 1970, ceramic, 4″ x 16½″. Allan Stone Gallery, New York.

102 **Jacqueline Bartling Ward:** *Harlequinade,* 1971, multicolored stoneware bottle with photoemulsion, 10″ x 6″ x 6″. Collection of the artist.

103 ———: *Janus Lady, 1971,* stoneware bottle with photoemulsion, 10″h. Collection of the artist.

104 **Phillip A. Ward:** *Memory Box,* 1972, ceramic box with photograph, 4″h., 7″ diameter. Collection of the artist.

105 ———: *Memory's Gift II, 1971,* ceramic table with memorabilia, 40″h. Collection of the artist.

106 **William Warehall:** *A Slice of You,* 1971, ceramic-porcelain with china paints, lusters, and flockinal, 15″h. Collection of the artist.

107 ———: *How Sweet You Are,* 1971, ceramic-porcelain with china paints, lusters, and flockinal, 11″h. Collection of the artist.

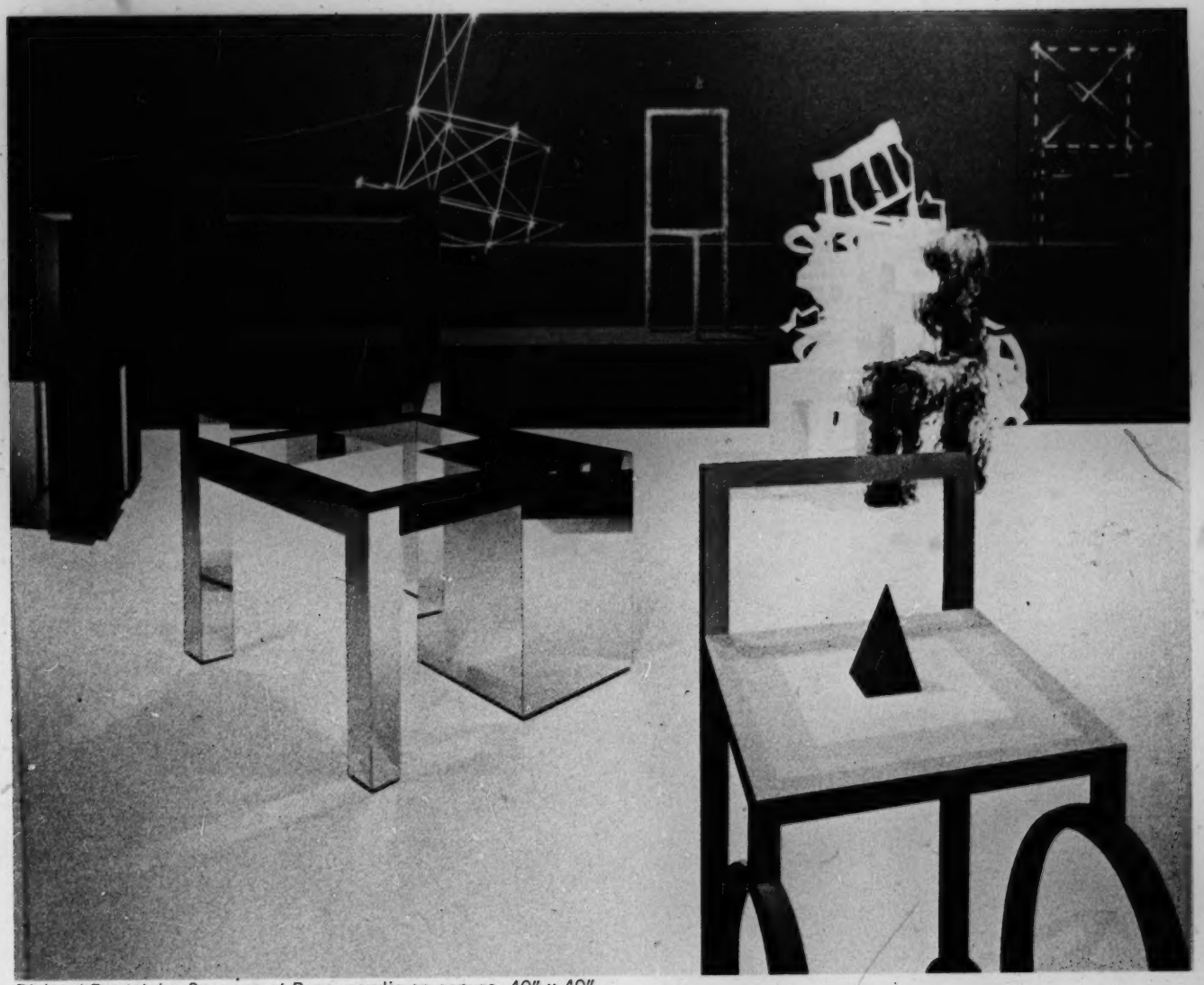
108 **Robert White:** *Young Girl,* no date, bronze, 35¾″h. Graham Gallery, New York.

109 ———: *Pig,* 1971, pinewood, 6″h. Graham Gallery, New York.

110 **Gerald Winter:** *My Bathwoomb,* 1970, oil/canvas, 48″ x 32″. Collection of the artist.

111 ———: *Going to Milwaukee,* 1971, oil/canvas, 36″ x 50″. Collection of the artist.

112 **Stephen Woodburn:** *Dimrill Dale,* 1970, acrylic/canvas, 64″ x 92″. O. K. Harris Gallery, New York.



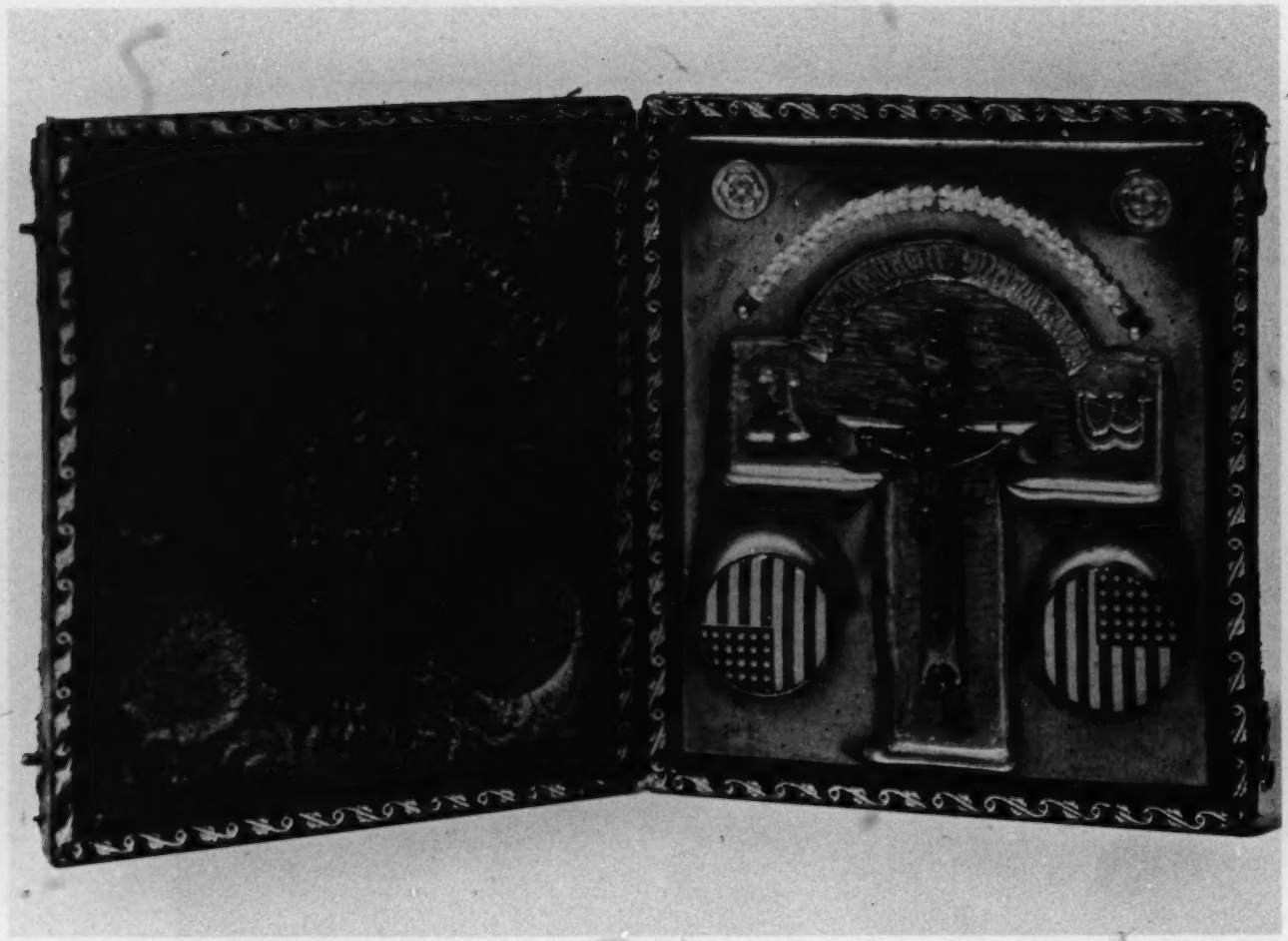
Richard Bernstein; *Samaras at Pace*, acrylic on canvas, 40″ x 40″.

Robert Birmelin: *Maine Coast with Figures*, acrylic on canvas, 48" x 48".

Pete Christman: *Moth*, acrylic on board, 64" x 48".

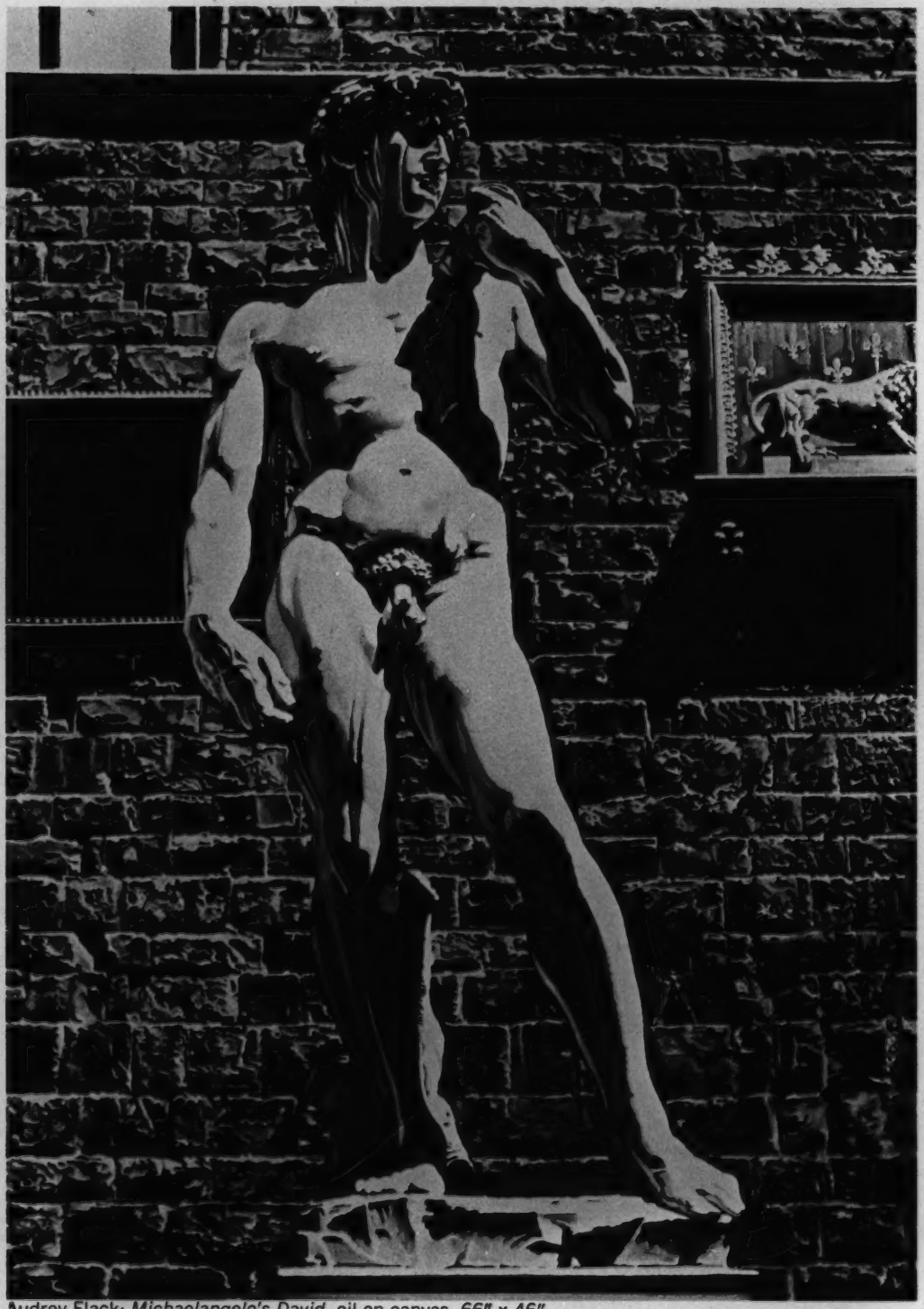
Allan D'Arcangelo: *Day and Night*, multiple sculpture, 12" x 24".

Jillian Denby: *Two Men in Tights*, oil on canvas, 39″ x 39″.



Robert Ebendorf: *God, Mother and Apple Pie,* mixed media, 3½" x 3⅛".

Don Eddy: *Wrecking Yard V*, acrylic on canvas, 66" x 66".



Audrey Flack: *Michaelangelo's David*, oil on canvas, 66" x 46".

Ralph Goings: *Sacramento—Camellia Capital*, oil on canvas, 60" x 85".

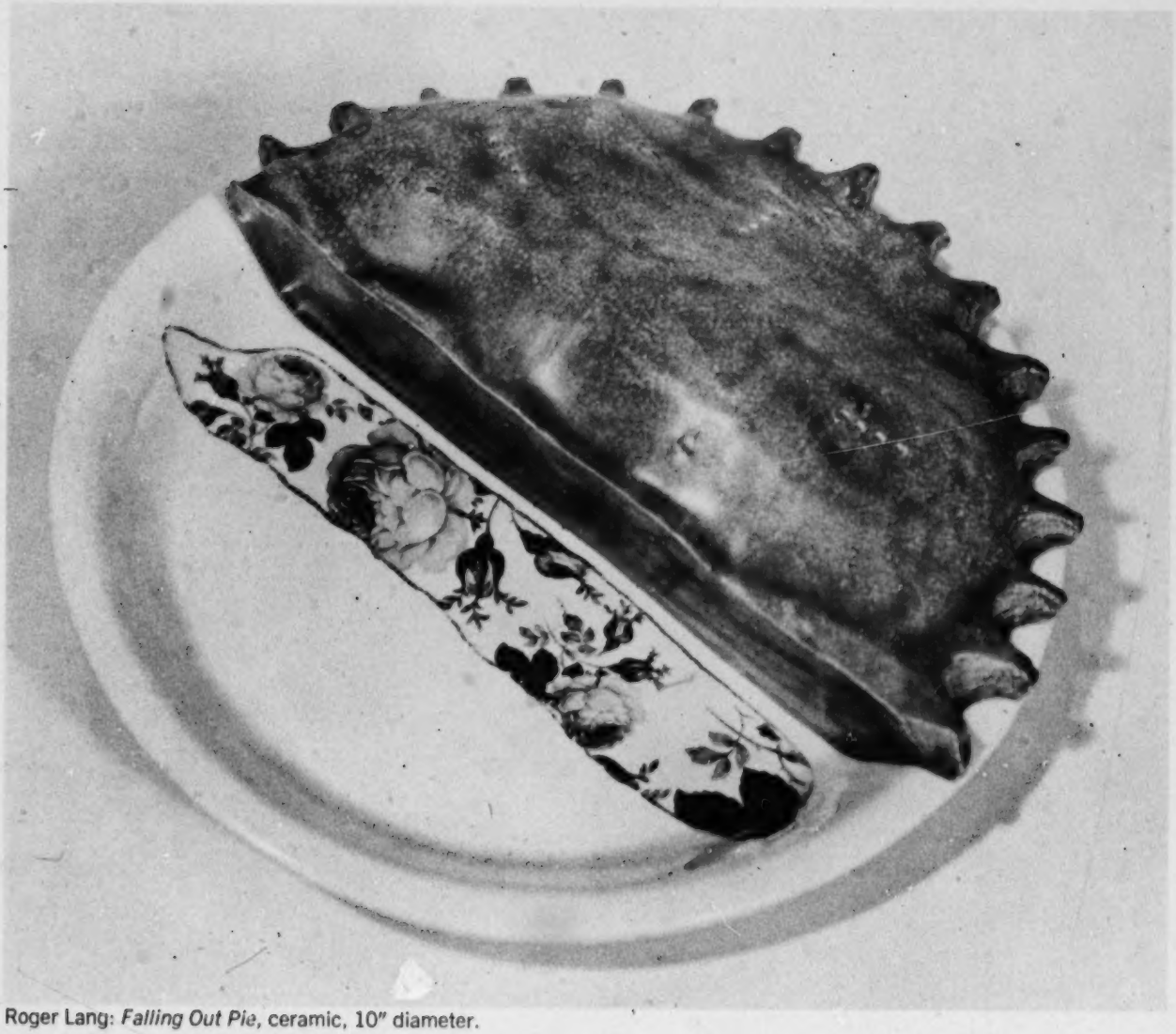
Sidney Goodman: *Barbeque*, oil on canvas, 70" x 43".

Joseph Hirsch: *Storm,* polymer on canvas, 39″ diameter.

Curtis C. Hoard: *Gun for Spring Shooting*, ceramic (3 pieces), 15"h x 16"w x 7"d.

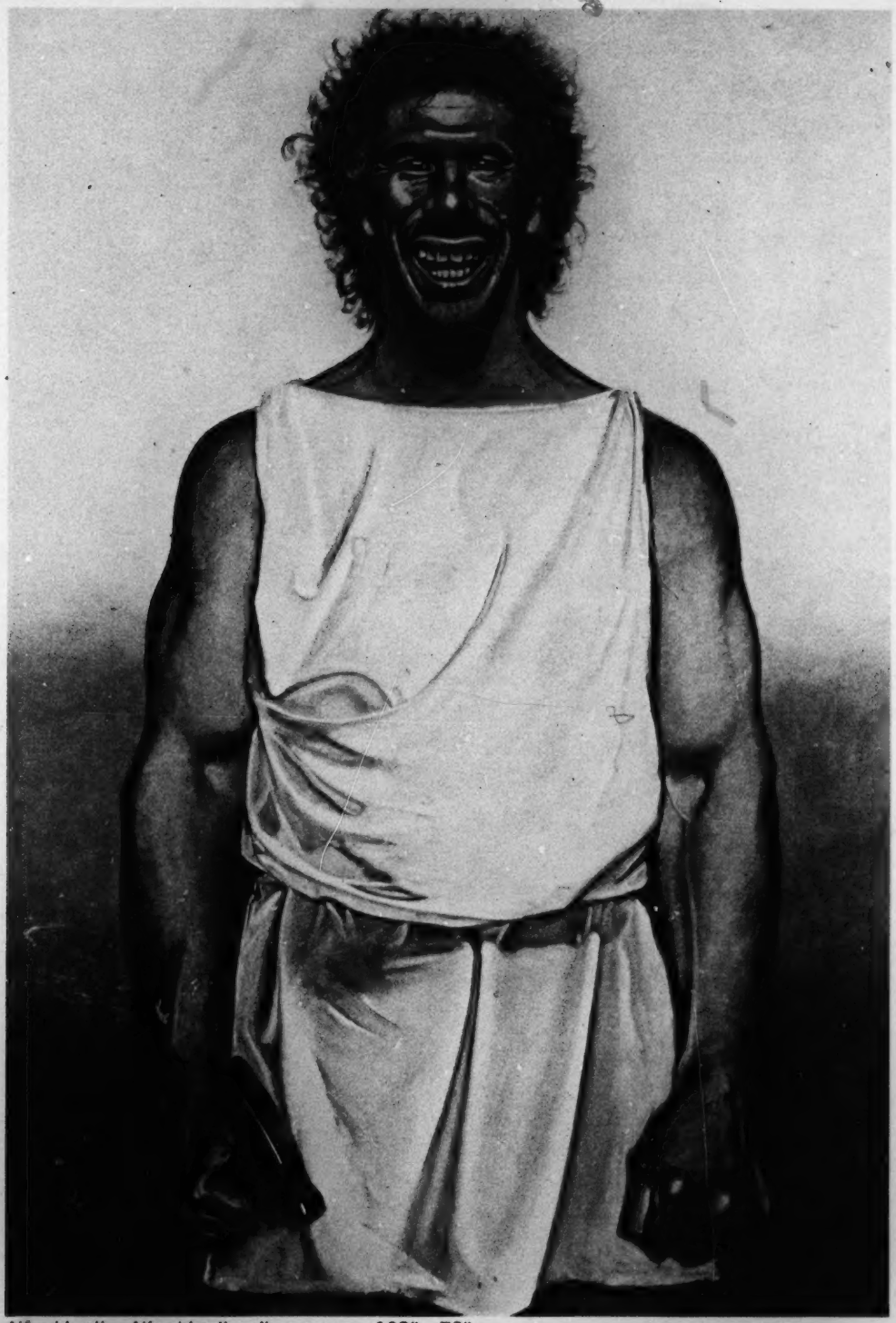
Martin Hoffman: *The Maiden Voyage Trinity* (detail), acrylic on canvas, 72" x 292".

Ron Kleeman: *UPS the Parcel No. 2 Lift and Separate*, acrylic on canvas, 36″ x 36″.



Roger Lang: *Falling Out Pie*, ceramic, 10" diameter.

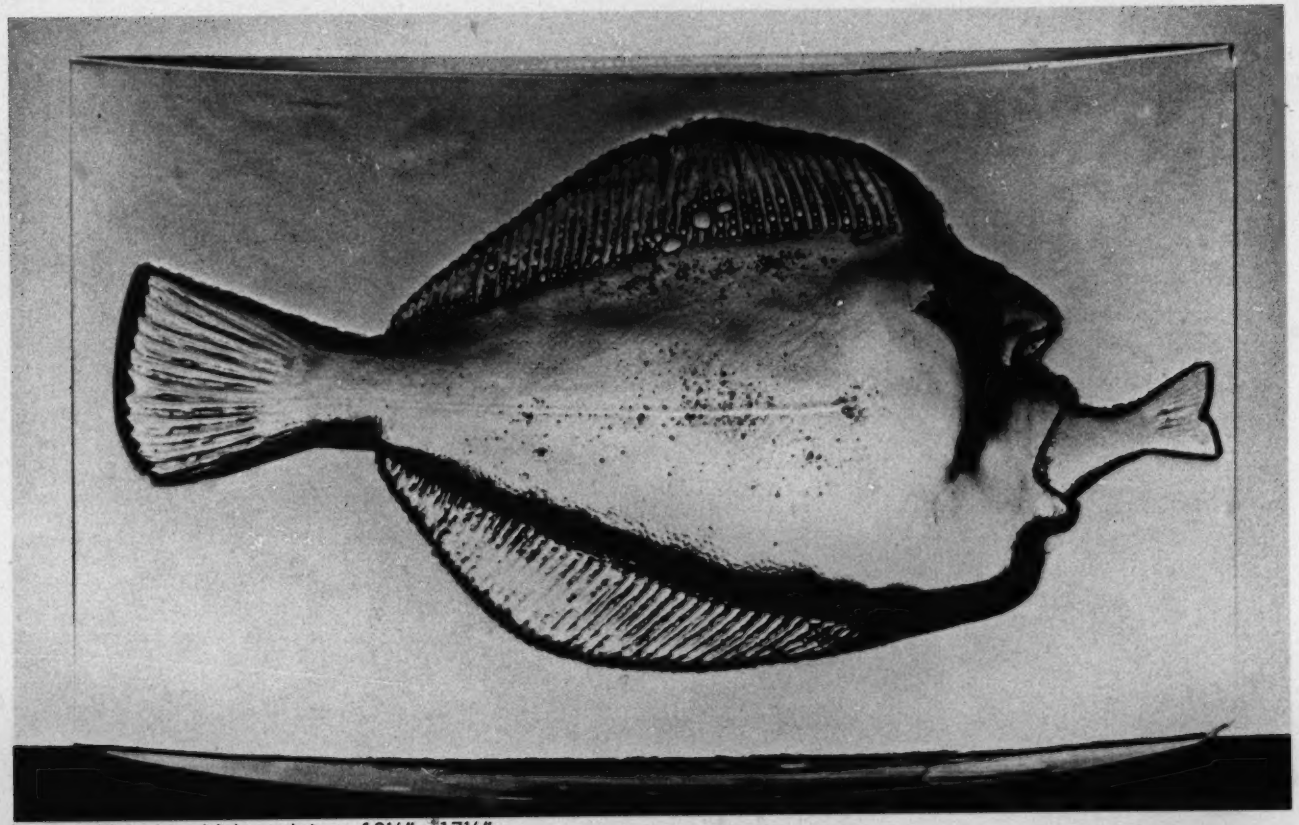
Anthony Lent: *Devil Doll*, silver, gold, agate, ivory, 4½"h.



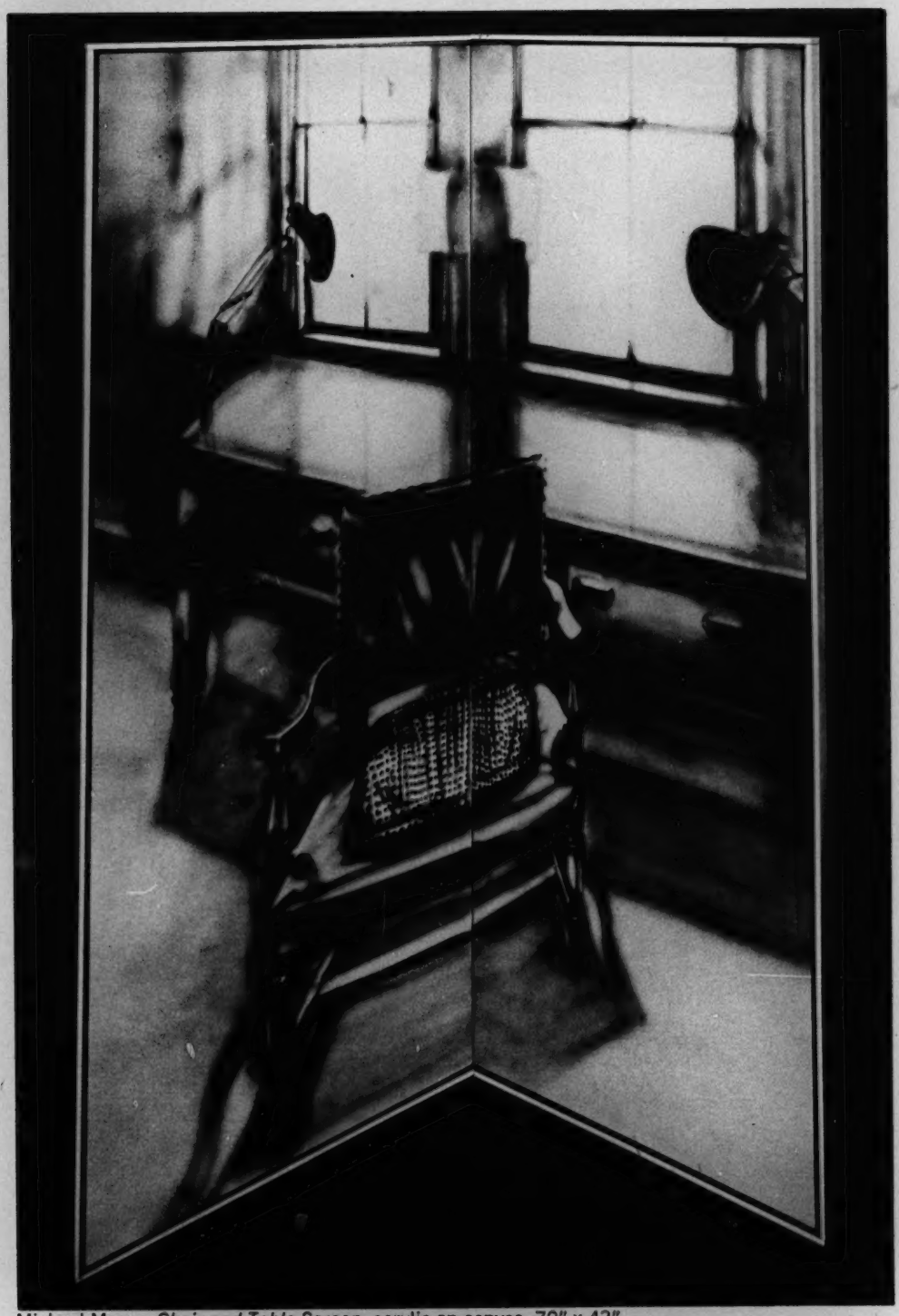
Alfred Leslie: *Alfred Leslie*, oil on canvas, 108" x 72".

Austin Lowery: *This Property Unsafe*, photoscreen print, 18" x 24".

Noel Mahaffey: *Sky Harbor, Phoenix*, acrylic on canvas, 60″ x 72″.



Marisol: *Fished*, multiple sculpture, 10½" x 17½".



Michael Mazur: *Chair and Table Screen*, acrylic on canvas, 70" x 43".

Willard Midgette: *A.F., Showing Doorway with Model*, oil on canvas, 84" x 48".

Jack Mims: *Nude on my Blue Couch*, acrylic on canvas, 78″ x 78″.

Claes Oldenburg: *Soft Drum Set*, multiple sculpture, 12" x 20".

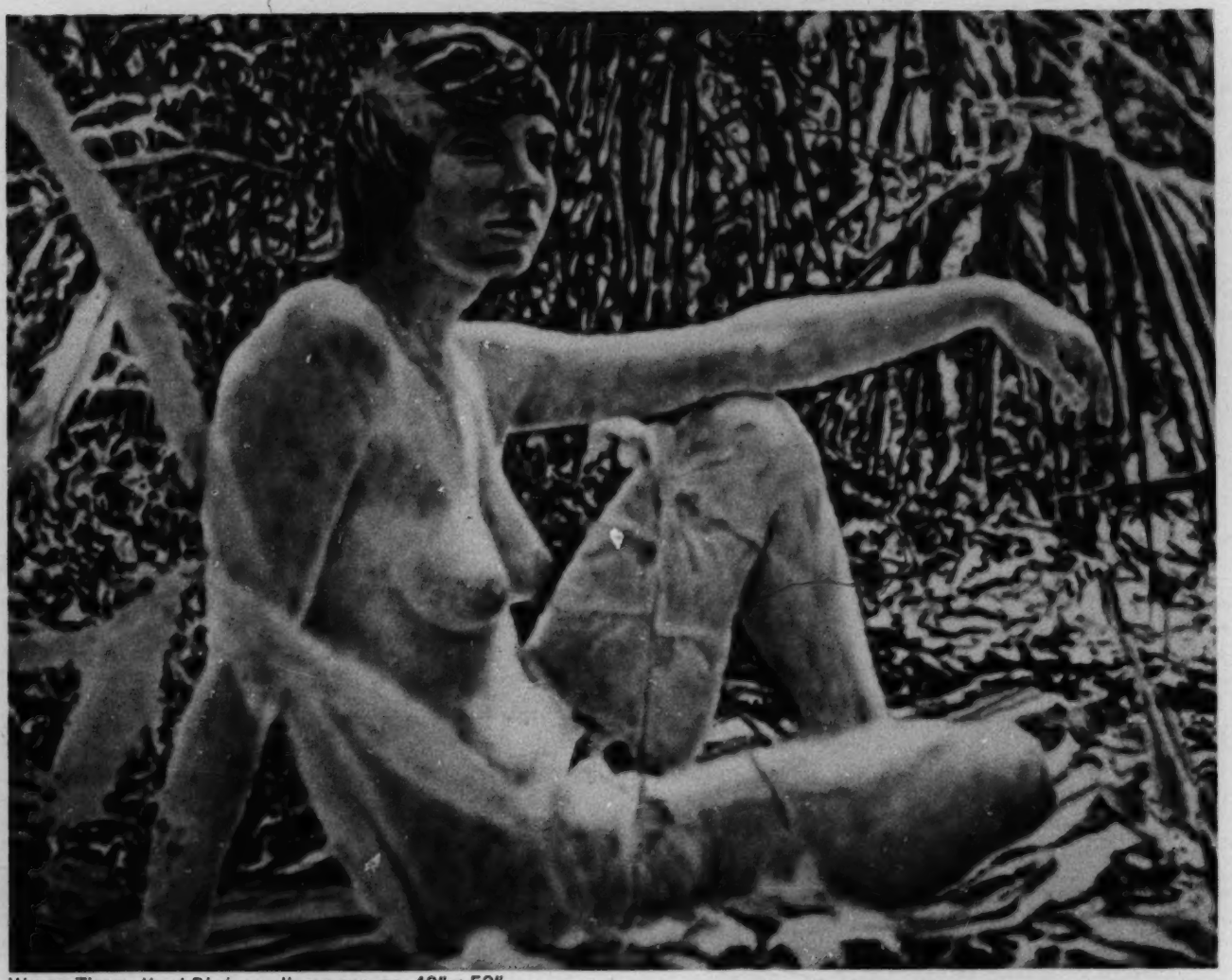
David Parrish: *Dwarf with Balloons*, oil on canvas, 60″ x 52″.

Al Pounders: *Susie's Gown as Mlle. Coulmier . . .*, oil on canvas, 29″ x 33″.

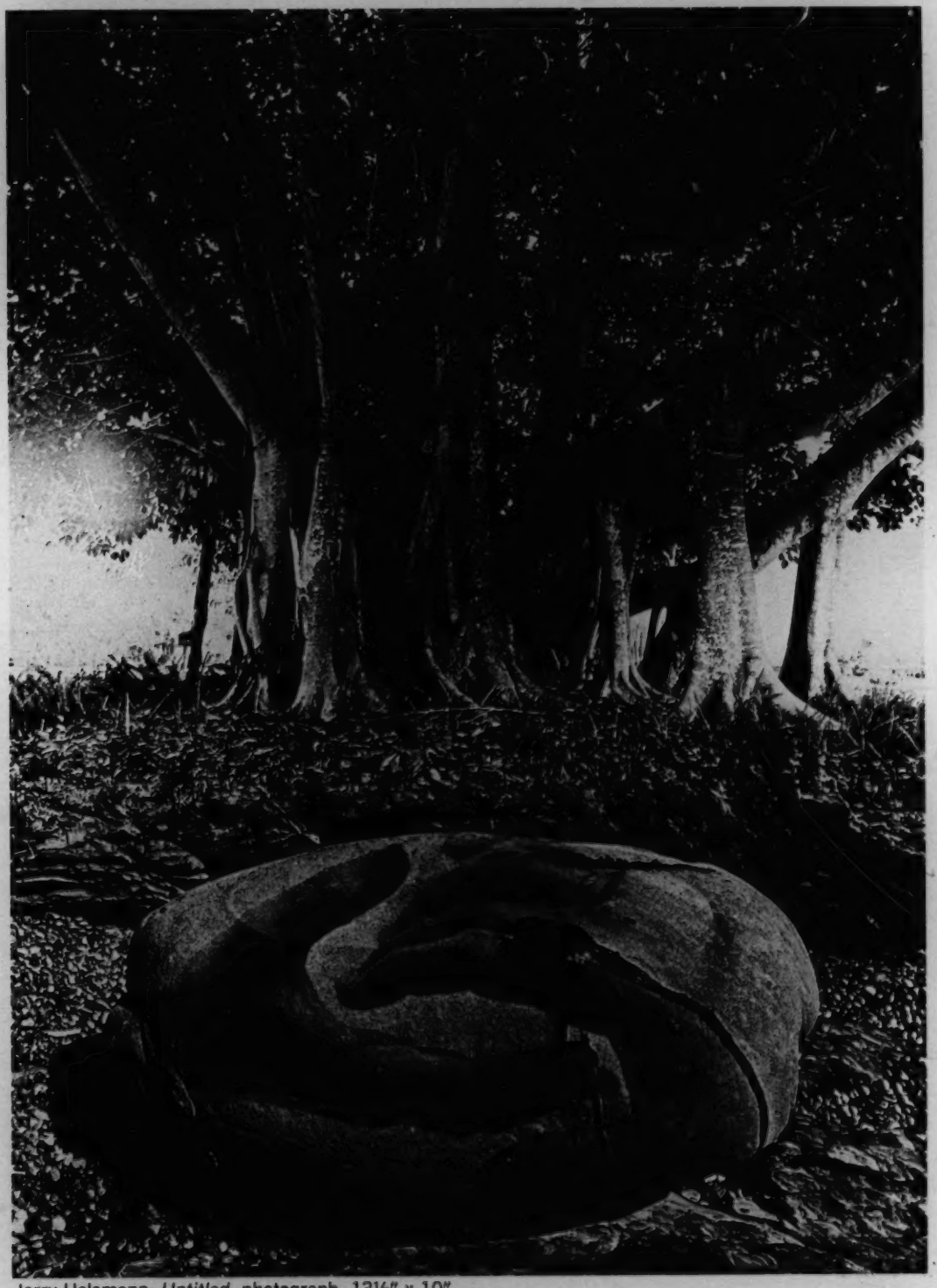
Mel Ramos: *Orangutan*, oil on canvas, 70" x 50".

Ben Schonzeit: *Figurines*, acrylic on canvas, 42" x 54".

Bill Stewart: *Happy Santa Duck House*, earthenware with underglaze and decals, 42"h.



Wayne Timm: *Yard Bird*, acrylic on canvas, 40" x 50".



Jerry Uelsmann: *Untitled*, photograph, 13½" x 10".

Gerald Winter: *My Bathwoomb*, oil on canvas, 48" x 32".

ROBERT ARNESON Born Benicia, California, 1930. Lives in Davis, California. Educated at College of Marin, Kenfield, California; California College of Arts and Crafts, Oakland, B.A., 1954; and Mills College, Oakland, California, M.F.A., 1958. Taught at Mills College, Oakland, California, 1960-62. Currently teaches at University of California, Davis. Collections: San Francisco Museum of Art; Santa Barbara Museum; Henry College, University of Washington, Seattle; Mills College, Oakland; Museum of Contemporary Crafts, New York; and Objects: U.S.A., The Johnson Collection of American Crafts.

JACK BEAL Born Richmond, Virginia, 1931. Lives in New York. Educated at William and Mary College, Norfolk, Virginia; Art Institute of Chicago; and University of Chicago. Guest artist, University of Wisconsin, fall, 1967; visiting critic, University of Wisconsin, Milwaukee, and Purdue University, Lafayette, Indiana. Collections: University of North Carolina, Chapel Hill; Art Institute of Chicago, Illinois; Minneapolis Institute of Art, Minnesota; Whitney Museum of American Art, New York.

ROBERT BECHTLE Born San Francisco, 1932. Lives in Berkeley, California. Educated at California College of Arts and Crafts, B.A., 1954; M.F.A., 1958. Taught at University of California, Berkeley, and University of California at Davis. Presently teaching at California College of Arts and Crafts and San Francisco State College. Collections: Museum of Modern Art, New York; Mills College, Oakland, California; Oakland Art Museum, California; Concordia Teachers College, River Forest, Illinois; Crocker Art Gallery, Sacramento, California; San Jose State College, California; Concordia Teachers College, Seward, Nebraska.

WILLIAM BECKMAN Born Wisconsin, 1941. Lives in New York City. Educated at the University of Iowa. Taught at University of Iowa and the Art Institute of Chicago.

RICHARD BERNSTEIN Born New York City, 1942. Educated at Pratt Institute, Brooklyn, New York, B.F.A., 1962; Columbia University, New York. Collections: Corcoran Gallery of Art, Washington, D.C.; Museum of Modern Art, New York; Stedelijk Museum, Amsterdam, The Netherlands.

ROBERT BIRMELIN Born Newark, New Jersey, 1933. Educated at the Cooper Union Art School; the Skowhegan School of Painting and Sculpture; Yale University School of Art, B.F.A. and M.F.A.; Slade School of Art, University of London. Presently teaching at Queens College, New York.

THOMAS BLACKWELL Born Chicago, 1938. Lives in New York City. Studied at the Chicago Art Institute and Laguna Beach Art Association.

COLLEEN BROWNING Born Cregg, County Cork, Ireland, 1929. Studied at Slade School of Art, University of London, 1946-48. Collections: Butler Art Institute, Youngstown, Ohio; Columbia Museum of Art, South Carolina; Detroit Institute of Art, Michigan; Milwaukee Art Center, Wisconsin; National Academy of Art, New York; Rochester Memorial Art Gallery, New York; San Francisco Palace of the Legion of Honor, California; Lowe Art Museum, University of Miami, Florida; Wichita Art Museum, Kansas; Williamstown Museum, Massachusetts.

JILL CANNADAY Born Kenton, Ohio, 1942. Lives in Miami, Florida. Educated at Cranbrook Academy of Art, B.F.A., 1965; and at Bowling Green State University, Ohio, M.A., 1966. Teaches drawing, design, and painting at the Miami Art Center, Miami-Dade Junior College South, and the University of Miami.

PETE S. CHRISTMAN Born 1942. Lives in Miami, Florida. Educated at Stevens Institute of Technology, Hoboken, New Jersey; Boston University, Massachusetts; Rhode Island School of Design, Providence, B.F.A., 1966; Syracuse University, New York, M.F.A., 1968. In 1969, exhibition director and art coordinator of University of Miami Summer Festival of the Arts. Presently teaching at University of Miami, Coral Gables, Florida. Has exhibited in numerous national and local competitions.

JOHN CLEM CLARKE Born Bend, Oregon, 1937. Lives in New York City. Educated at Oregon State University, Corvallis; Mexico City College; and University of Oregon, Eugene. Collection: Whitney Museum of American Art, New York.

ALLAN D'ARCHANGELO Born Buffalo, New York, 1930. Lives in Syracuse, New York. Educated at University of Buffalo, B.A., 1953; graduate study in Mexico. Artist in residence at Aspen Institute of Humanistic Studies, Colorado; visiting artist at Cornell University, Ithaca, New York, and Yale University, New Haven, Connecticut. Award from National Institute of Arts and Letters, New York, 1970. Presently artist in residence at Syracuse University.

GEORGE DEEM Born Vincennes, Indiana, 1932. Lives in New York City. Educated at Vincennes University; Art Institute of Chicago, B.F.A., 1958. Collections: Oberlin College, Ohio; Memorial Art Gallery, University of Rochester, New York; San Francisco Museum of Art.

JILLIAN DENBY Lives in New York City. Educated at High School of Art and Design, New York; Pratt Institute, New York, B.F.A., 1965; Brooklyn College, New York, M.F.A., 1968. Presently teaching in New York City.

JACK EARL Born Unipolis, Ohio, 1934. Lives in Genoa, Ohio. Educated at Bluffton College, Ohio, B.A.; 1956; Ohio University, Athens, M.A., 1964. Teaches at Toledo Museum of Art School of Design, Ohio. Collection: Objects: U.S.A., The Johnson Collection of American Crafts.

ROBERT W. EBENDORF Lives in New Paltz, New York. Studied at the University of Kansas, Lawrence, B.F.A., M.F.A.; University of Oslo; and the State School for Applied Arts and Crafts. Presently teaching at State University College, New Paltz, New York.

DON EDDY Born Long Beach, California, 1944. Lives in Santa Barbara, California. Educated at Fullerton Junior College, California; University of Hawaii, Honolulu, B.F.A., 1967, M.F.A., 1969; University of California, Santa Barbara. Taught at University of Hawaii, Honolulu; University of California, College of Creative Studies, Santa Barbara. Collections: Santa Barbara Museum of Art, California; Pioneer Museum and Haggin Galleries, Stockton, California; American Republic Insurance Co., Des Moines, Iowa; Oklahoma Art Center, Oklahoma City, Oklahoma.

RICHARD ESTES Born Evanston, Illinois, 1936. Lives in New York City. Educated at Art Institute of Chicago, 1952-56. Collection: The Whitney Museum of American Art, New York.

JANET FISH Born Boston, 1938. Lives in New York City. Educated at Smith College, Northampton, Massachusetts, B.A., 1960; Yale School of Art and Architecture, New Haven, Connecticut, M.F.A., 1963. Taught at School of Visual Arts, New York City; Fine Arts Workshop, New York City. Presently teaching at University of Bridgeport, Connecticut. Collections: American Federation of Arts, New York City; Westmoreland County Museum of Art, Greensberg, Pennsylvania; National Institute of Arts and Letters.

AUDREY FLACK Born New York City, 1931. Educated at Yale School of Fine Arts, B.F.A.; Cooper Union.

DAVID GILHOOLY Born Auburn, California, 1943. Lives in Regina, Saskatchewan, Canada, Educated at University of California, Davis, B.A., M.A., 1967. Taught at University of California, Davis; San Jose State College, California. Presently teaching at University of Saskatchewan, Regina, Canada. Collections: Oakland Art Museum, California; Objects: U.S.A., The Johnson Collection of American Crafts; Museum of Contemporary Crafts, New York.

RALPH GOINGS Born Corning, California, 1928. Lives in Sacramento, California. Educated at California College of Arts and Crafts, B.F.A., 1953; Sacramento State College, M.A., 1966. Currently Art Department chairman at La Sierra High School in Carmichael, California.

SIDNEY GOODMAN Born Philadelphia, Pennsylvania, 1936. Educated at Philadelphia Museum College of Art. Presently teaching at Philadelphia Museum School of Art.

H. N. HAN Born Hunan, China, 1939. Lives in New York City. Graduated from National Taiwan University in 1960. Collection: Amstar Corporation, New York.

DUANE HANSON Born Alexandria, Minnesota, 1925. Lives in New York City. Educated at Luther College, Decorah, Iowa; University of Washington, Seattle; Macalester College, St. Paul, Minnesota; Cranbrook Academy of Art, Bloomfield Hills, Michigan. Represented internationally in many private collections.

JOHN DAVID HAWVER Studied with Hiram Williams, Jerry Uelsmann, and Duane Hanson. Educated at Miami-Dade Junior College; University of Florida, Gainesville. Currently enrolled in M.F.A. program at the University of Miami, Coral Gables, Florida.

JOSEPH HIRSCH Born Philadelphia, Pennsylvania, 1919. Lives in New York City. Educated at the Philadelphia College of Art; studied with George Luks in New York. Taught at Chicago Art Institute; the National Academy of Design, the American Art School; Art Students League, New York; Dartmouth College, Hanover, New Hampshire; Utah State University; Brigham Young University. Collections: Metropolitan Museum of Art; Museum of Modern Art; Whitney Museum of American Art, New York; Philadelphia Museum; Boston Museum of Fine Arts; Springfield Museum; Corcoran Gallery, Washington, D.C.; Dallas Museum of Fine Arts; Butler Institute, Youngstown, Ohio; Walker Art Center, Minneapolis; Nelson Gallery, Kansas City; Addison Gallery, Andover, Massachusetts.

CURTIS C. HOARD Born St. Paul Minnesota, 1940. Lives in St. Paul, Minnesota. Educated at Wisconsin State University, River Falls, Wisconsin, B.S., 1965; Cranbrook Academy of Art, Bloomfield Hills, Michigan; University of Wisconsin, Madison, M.F.A., 1967. Taught at Penland School of Crafts, Penland, North Carolina; and is teaching at the University of Minnesota, Minneapolis. Collections: University of Michigan, Ann Arbor; University of Wisconsin, Madison; Wisconsin State University, River Falls; Pensacola Junior College, Pensacola, Florida; University of South Dakota, Vermillion; Moorhead State College, Moorhead, Minnesota; Minnesota Art Council, St. Paul-Minneapolis.

MARTIN HOFFMAN Born St. Augustine, Florida, 1935. Lives in Miami, Florida. For 10 years, advertising art director and designer in Miami, Florida. Has taught at University of Miami, Coral Gables, Florida, for the past 3 years. Currently exhibiting work in *Playboy* Magazine's traveling exhibition, "The Art of *Playboy*."

RON KLEEMAN Born Bay City, Michigan, 1937. Educated at the University of Michigan, B.S., 1961; presently enrolled in M.F.A. program, Hunter College, New York.

FRANCES KUEHN Born Bronx, New York, 1943. Lives in Princeton, New Jersey. Educated at Douglass College, New Brunswick, New Jersey, B.A., 1964; Rutgers University, New Brunswick, New Jersey, M.F.A., 1971.

ROGER LANG Born Chicago, Illinois, 1942. Lives in Lakewood, Colorado. Educated at Cornell College, Mt. Vernon, Iowa, B.A., 1964; University of Wisconsin, Madison, M.A., 1965, M.F.A., 1966. Taught at Milton College, Wisconsin; the Cleveland Institute, Ohio, head of Ceramics department; Penland School of Crafts, North Carolina. Presently teaching at the Metropolitan State College, Denver, Colorado. Collections: Cornell College, Mt. Vernon, Iowa; University of Wisconsin, Madison; Brooks Memorial Art Gallery, Memphis, Tennessee; Objects: U.S.A., The Johnson Collection of American Crafts.

ANTHONY LENT Born New York City, 1948. Lives and works in Philadelphia, Pennsylvania. Presently metal technician for the Philadelphia College of Art.

ALFRED LESLIE Born New York City, 1927. Lives in New York City. Educated at New York University. Collections: Stedelijk Museum, Amsterdam, The Netherlands; Kunsthalle, Basel, Switzerland; Albright-Knox Art Gallery, Buffalo, New York; Milwaukee Art Center, Wisconsin; Minneapolis Art Institute, Minnesota; Museum of Modern Art, New York; Whitney Museum of American Art, New York; São Paulo Museum of Modern Art, Brazil; Moderna Museet, Stockholm, Sweden.

AUSTIN LOWERY Born Alabama, Georgia, 1933. Lives in Athens, Georgia. Educated at Auburn University, Auburn, Alabama, B.F.A., 1955, M.F.A., 1959. Teaches at the University of Georgia, Athens.

NOEL MAHAFFEY Born St. Augustine, Florida, 1944. Lives in Philadelphia, Pennsylvania. Educated at Dallas Museum of Fine Arts, Texas; Pennsylvania Academy of Fine Arts, Philadelphia. Collections: Oklahoma Arts Center, Oklahoma City; Philadelphia Museum of Art.

JOHN MANDEL Born New York City, 1941. Lives in Brooklyn, New York. Educated at Art Students League; Pratt Institute, Brooklyn, New York, B.F.A. Teaches at the Pratt Institute.

MARISOL [ESCOBAR] Born Paris, France, 1930. Presently lives in New York City. Educated at the Art Students League and Hans Hofmann's school. Represented in most major collections including the Museum of Modern Art, New York.

MICHAEL MAZUR Born New York City, 1935. Educated at Amherst College, Massachusetts; Yale School of Art and Architecture, New Haven, Connecticut, M.F.A. Presently teaching at Brandeis University, Waltham, Massachusetts.

WILLARD MIDGETTE Born Baltimore, Maryland, 1937. Lives in Brooklyn, New York. Educated at Skowhegan School of Painting and Sculpture, 1953-56, 1959; Harvard University, B.A., 1954-58; Boston University School of Fine Arts, 1956-58; Pratt Graphic Arts Center, 1959-60; Indiana University, Bloomington, M.F.A., 1962. Represented in numerous private collections.

JACK MIMS Born April 12, 1943. Lives in Dallas, Texas. Educated at Austin College, Sherman, Texas, B.A., 1965; University of Dallas, M.A., 1967, M.F.A., 1969.

MALCOLM MORLEY Born London, England, 1931. Lives in New York City. Educated at Royal College of Art, London. Associate of the Royal College of Art, 1954. Collections: Ohio State University, Columbus; Trinity College, Hartford, Connecticut; Wadsworth Atheneum, Hartford, Connecticut.

JOSEPH F. NICASTRI Born 1945. Lives in Miami, Florida. Educated at Marist College, Poughkeepsie, New York, B.A., 1967; University of Massachusetts, Amherst; State University of New York, Albany, M.A., 1970. Was co-chairman of New York State Museum and State University of New York at Albany Photoscreen Printing Workshop, 1970. Presently teaching at Miami-Dade Junior College South, Miami, Florida, and at the University of Miami lithography workshop, Coral Gables, Florida. Currently exhibiting with New York galleries and Lakeside Studio traveling exhibition, Lakeside, Michigan.

CLAES OLDENBERG Born Stockholm, Sweden, 1929. Presently lives in New York City. Educated at the University of Chicago, 1948; University of Wisconsin, 1949; and Yale University, B.A., 1952. Artist in residence at Aspen Institute for Humanistic Studies, 1967. Collections: Guggenheim Museum, New York; Museum of Modern Art, New York; Walker Art Center, Minnesota; Stedelijk Museum, Amsterdam, The Netherlands; and Pasadena Art Museum, California.

JON PALMER Born San Francisco, 1942. Lives in San Francisco. Educated at Shasta Junior College; Fresno State College; Chico State College; and San Jose State College. Taught at Lincoln Union High School, Lincoln, California; West Valley Junior College, San Jose, California; and assistant teaching at San Jose State College, San Jose, California. Has exhibited in several one-man shows.

PHILIP PEARLSTEIN Born Pittsburgh, Pennsylvania, 1924. Lives in New York City. Educated at Carnegie Institute of Technology, Pittsburgh, B.F.A.; New York University, M.A. Teaches at Brooklyn College, New York. Collections: University of Texas, Austin; Indiana University, Bloomington; University of Nebraska, Lincoln; New York University art collection; Syracuse University, New York; Whitney Museum of American Art, New York; Reed College, Portland, Oregon; Vassar College, Poughkeepsie, New York.

DAVID PARRISH Born Birmingham, Alabama, 1939. Educated at University of Alabama, Tuscaloosa, B.F.A. Collections: Brooks Memorial Art Gallery, Memphis, Tennessee; Monsanto Chemical Company, Decatur, Alabama; Tennessee Art League, Nashville; Lowe Art Museum, University of Miami, Coral Gables, Florida.

AL POUNDERS Born in 1931. Educated at Albright Art School, Buffalo, New York; University of Buffalo, New York, B.F.A., 1956; Cornell University, Ithaca, New York, M.F.A., 1959: Collection: Lowe Art Museum, Miami.

JOSEPH RAFFAEL Born Brooklyn, New York, 1933. Lives in Sacramento, California. Educated at Cooper Union; Yale School of Fine Arts, B.F.A.; with Josef Albers; Fulbright Fellowship to Florence and Rome. Taught at University of California, Davis; Visual Arts College, New York. Presently teaching at Sacramento State College, California.

MEL RAMOS Born Sacramento, California, 1935. Lives in Oakland, California. Educated at Sacramento City College; San Jose State College; Sacramento State College, A.B., 1957, M.A., 1958. Taught at Elk Grove High School; Mira Loma High School (department chairman); Sacramento State College; Arizona State University. Presently teaching at California State College at Hayward.

JOHN SALT Born Birmingham, England, 1937. Lives in New York City. Educated at Birmingham College of Art, England, and Slade School of Fine Arts, London. Taught in English schools, 1960-67; Maryland Institute College of Art, 1967-68. Collection: Virginia Museum of Fine Art.

JAMES SCHIETINGER Born Baltimore, Maryland, 1946. Lives in Tampa, Florida. Educated at University of South Florida, B.A., 1968, M.F.A., 1971. Taught at Florida Atlantic University. Presently teaching at the University of South Florida, Tampa.

BEN SCHONZEIT Born Brooklyn, New York, 1942. Educated at Cooper Union, B.F.A., 1964. Collection: Alfred University, Alfred, New York.

ROBERT SEDERSTROM Born Detroit, Michigan, 1935. Lives in New Paltz, New York. Educated at University of Michigan, Ann Arbor, B.S.; Cranbrook Academy, M.F.A., 1962. Teaches at the State University of New York, New Paltz.

RICHARD SHAW Born Hollywood, California, 1941. Lives in Stinson Beach, California. Educated at San Francisco Art Institute, California, B.F.A.; University of California, Davis, M.A. Teaches at San Francisco Art Institute, California. Collections: Objects: U.S.A., The Johnson Collection of American Crafts; Oakland Museum, California.

BILL STEWART Born Plattsburg, New York, 1941. Lives in Hamlin, New York. Educated at State University College, Buffalo, New York, B.S., 1963; Ohio University, Athens, M.F.A., 1966. Teaches at State University College, Brockport, New York. Collections: Butler Art Institute, Youngstown, Ohio; State University College, Oswego,

New York; State University College, Potsdam, New York.

WAYNE A. TIMM Born Chicago, Illinois, 1936. Lives in Miami, Florida. Educated at the University of Illinois, B.F.A., 1959. Awarded Kate Neal Kinley Memorial Fellowship in Art, 1960-61. Numerous competitive shows and exhibitions.

JERRY N. UELSMANN Born Detroit, Michigan, 1934. Lives in Gainesville, Florida. Studied at Rochester Institute of Technology, New York, B.F.A.; Indiana University, Indianapolis, M.S., M.F.A. Teaches at University of Florida, Gainesville. Collections: Addison Gallery of American Art, Andover, Massachusetts; George Eastman House, Rochester, New York; Museum of Modern Art, New York; Metropolitan Museum of Art, New York; National Gallery of Canada; Royal Photographic Society of Great Britain; Smithsonian Institution, Washington, D.C.

LOUIS ULMAN Born Hagerstown, Maryland, 1945. Lives in Miami, Florida. Educated at Florida State University, Tallahassee, B.A., 1966; University of Miami, Coral Gables, Florida, M.A., 1969. Taught at Miami Art Center, Florida, and is presently teaching at Miami-Dade Junior College South, Miami, Florida. Recently awarded the purchase prize in painting at the Miami Art Center.

CHRIS UNTERSEHER Born Portland, Oregon, 1943. Lives in Reno, Nevada. Educated at San Francisco State College, California, B.A., 1965; University of California, Davis, M.A., 1967. Taught at University of California, Davis; Long View School, Davis, California; Portland State College, Oregon; University of Cincinnati, Ohio. Collections: Memorial Union Art Gallery, Davis, California; Jim Newman Foundation, San Francisco; Objects: U.S.A., The Johnson Collection of American Crafts.

PETER VANDEN BERGE Born Voorburg, Holland, 1935. Lives in San Francisco, California. Educated at Sacramento State College, California, B.S., 1959; University of California, Santa Barbara, M.A., 1963. Teaches at San Francisco State College, California. Collections: Sacramento State College, California; Objects: U.S.A., The Johnson Collection of American Crafts; Burpee Museum, Rockford, Illinois.

ROBERT WINTHROP WHITE Born New York City, 1921. Lives in New York City. Studied with Josef Weisz and Hans Grad in Munich; with Waldemar Raemisch at the Rhode Island School of Design. Taught at Suffolk Museum; and at Parsons School of Design.

JACQUELINE BARTLING WARD Born Waterloo, Iowa. Lives in Gainesville, Florida. Educated at Art Students League; Greenwich House Pottery; Jack Tworkov's studio; Brooklyn Museum Art School; Alfred University; Tulane University, Louisiana, M.F.A., 1959. Taught at Arrowmanot Crafts School, Tennessee; Sophie Newcomb College of Tulane University, Louisiana. Presently teaching at University of Florida, Gainesville. Collections: Mint Museum, North Carolina; Tulane University; Gulf Life Building, Florida.

PHILIP WARD Born Melrose, Massachusetts, 1927. Lives in Gainesville, Florida. Educated at Boston Museum School of Fine Arts, B.A., 1950; Tulane University, Louisiana, M.F.A., 1959. Taught at Boston Museum Art School; Manchester Institute of Arts and Sciences, New Hampshire; Haystack Mountain School of Crafts; Sophie Newcomb College of Tulane University; Penland School of Crafts, Penland, North Carolina. Presently teaching at University of Florida, Gainesville. Collections: Tulane University, Louisiana; Boston Museum of Fine Arts; University of Florida, Gainesville; Gulf Life Building, Florida; Walter Heller Collection.

WILLIAM WAREHALL Born Detroit, Michigan, 1942. Lives in Madison, Wisconsin. Educated at South Macomb Community College, East Detroit, Michigan; Wayne State University, Detroit, Michigan, B.F.A., 1968; University of Wisconsin, Madison, M.F.A., 1971. Worked as teaching assistant, Wayne State University, Detroit, 1967-68; program assistant (ceramics), University of Wisconsin, Madison, 1969-71; project assistant (glass), University of Wisconsin, Madison, 1969-70. Collections: Wayne State University, Detroit, Michigan; University of Wisconsin, Madison; Biterbo College, La Crosse, Wisconsin; La Crosse State University, Wisconsin; De Barry State Museum of Art, De Barry, Florida.

GERALD WINTER Born Milwaukee, Wisconsin, 1936. Lives in Miami, Florida. Educated at University of Wisconsin, Milwaukee, B.F.A., 1958, M.S.A., 1960, M.F.A., 1961. Taught at University of Wisconsin. Received award in Corcoran Biennial of American Painting, Washington, D.C., 1963; Ford Foundation Purchase Award; and Mead Foundation Painting of Merit Award. Presently teaching at the University of Miami, Coral Gables, Florida.

STEPHEN B. WOODBURN Born Buffalo, New York, 1939. Lives in New York City. Educated at Yale University, B.A.; and Indiana University, M.F.A. Taught at Indiana University, Bloomington; Western Michigan University, Kalamazoo; and State University College at Oswego, New York.

Contributors

Bernard Dannenberg Contemporaries, New York
Terry Dintenfass, Inc., New York
Forum Gallery, New York
French & Company, Inc., New York
Allan Frumkin Gallery, Inc., New York
Graham Gallery, New York
Hansen-Fuller Gallery, San Francisco
O. K. Harris Gallery, New York
Max Hutchinson Gallery, New York
Sidney Janis Gallery, New York
Mr. Melvin Kaufman
Kennedy Galleries, Inc., New York
Layton Art Gallery Collection, Milwaukee Art Center
Frances and Sydney Lewis
Lowe Art Museum, Miami
Miami-Dade Junior College, South Campus
Museum of Modern Art, New York
John Bernard Myers Gallery, New York
Reese Palley Gallery, New York
Quay Gallery, San Francisco
Allan Stone Gallery, New York
Whitney Museum of American Art, New York